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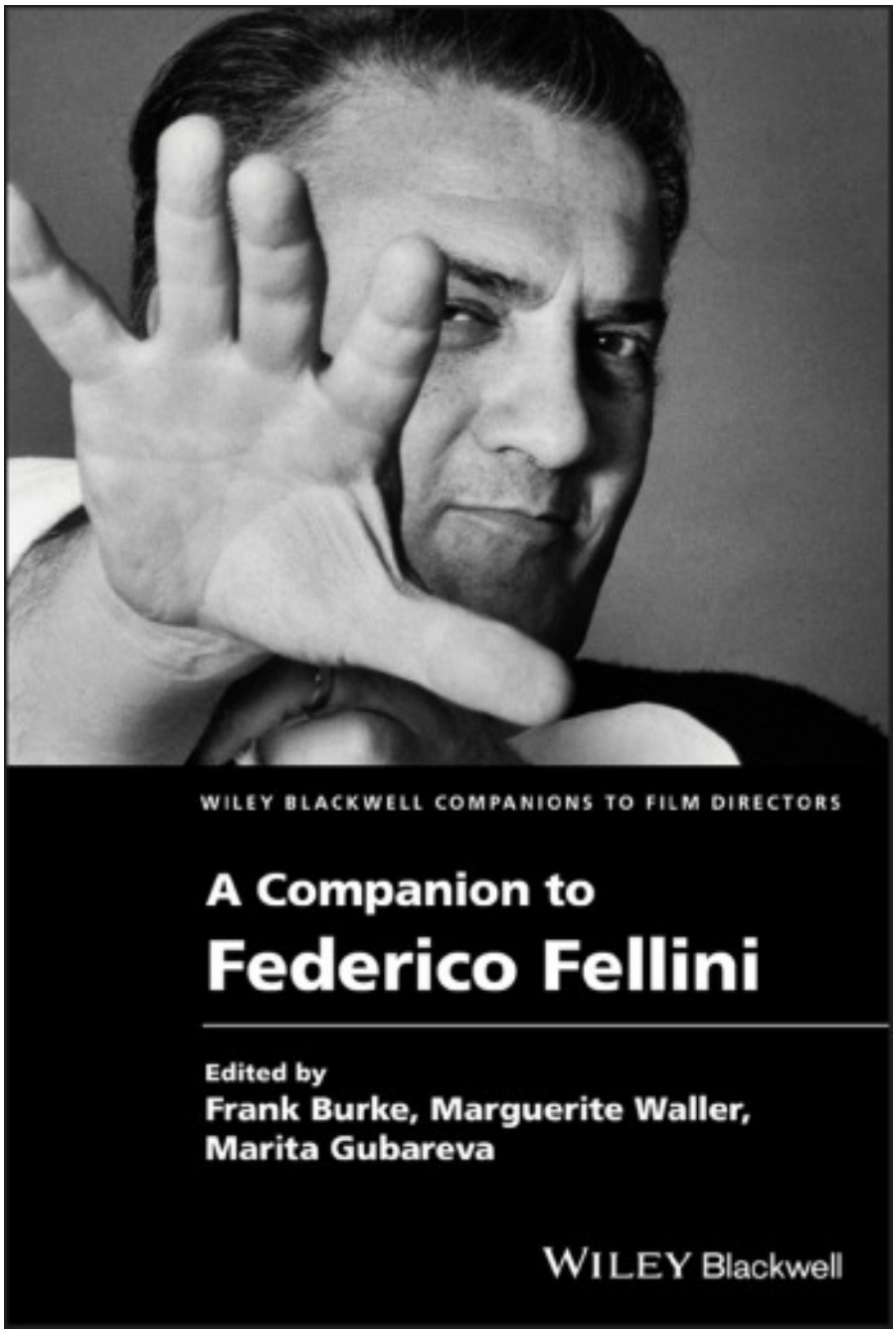

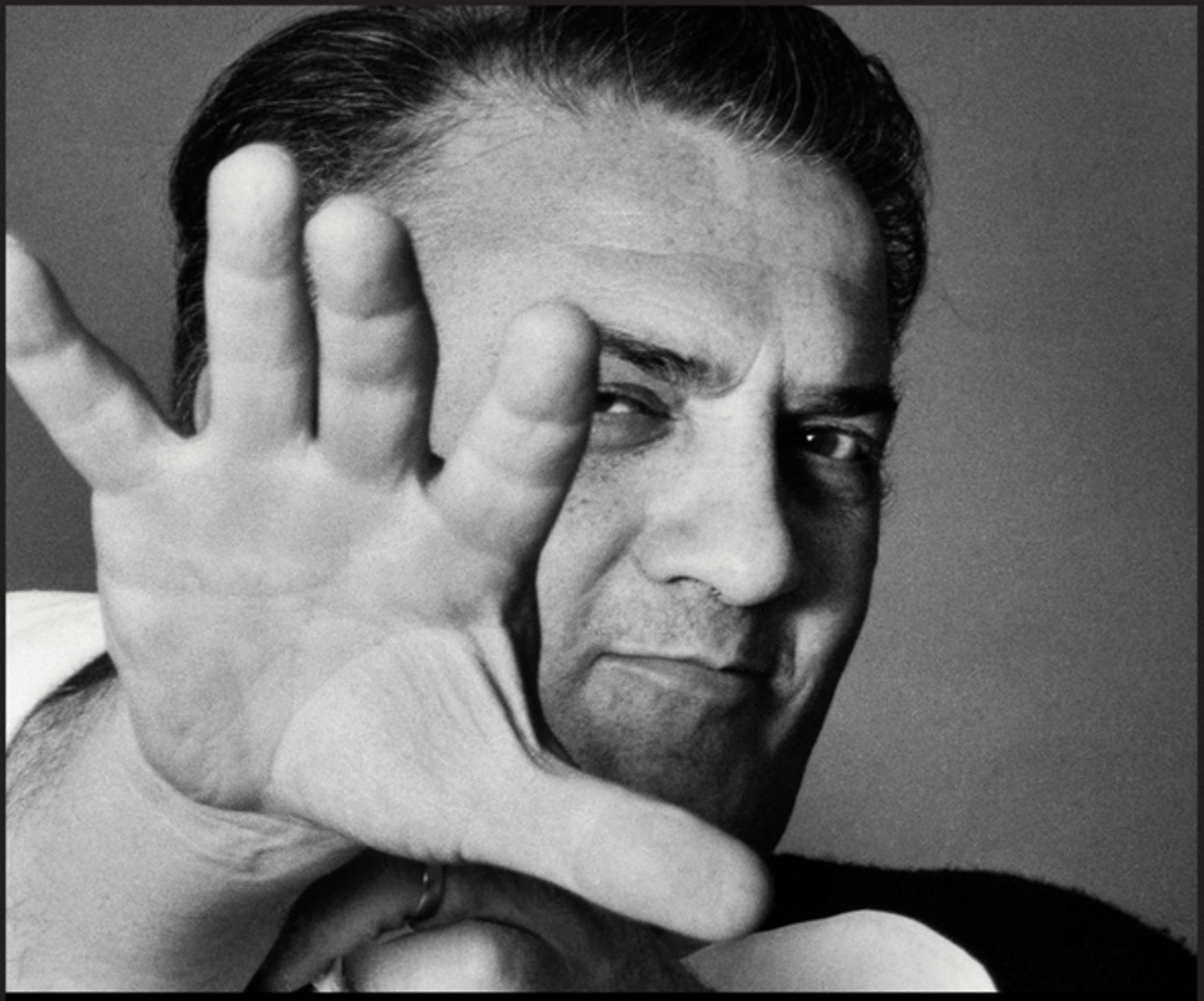

WILEY BLACKWELL COMPANIONS TO FILM DIRECTORS

A Companion to Federico Fellini

Edited by
Frank Burke, Marguerite Waller, Marita Gubareva

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A Companion to Federico Fellini

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To Bianca, Gabe, Lea, Tyler, and Wylie

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In Memoriam: Peter Bondanella (1943–2017)

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Adriano Aprà has been publishing since the early 1960s. In the mid-1960s, he founded and edited *Cinema & Film*, contributing essays to the journal, and in the 1970s he codirected Filmstudio 70 (Rome). He has published, among many other things, *Per non morire hollywoodiani*; *Stelle e strisce. Viaggi nel cinema Usa dal muto agli anni '60*; *In viaggio con Rossellini*; and *Breve ma veridica storia del documentario. Dal cinema del reale alla nonfiction*. He directed the festival at Salsomaggiore (1977–1989) and at Pesaro (1990–1998). From 1998 to 2002, he was the director of the Cineteca Nazionale in Rome; and, from 2002 to 2009, he taught the history of cinema at the University of Rome, Tor Vergata. He has made a fiction film, *Olimpia agli amici*, and a documentary, *Rossellini visto da Rossellini*. He codirected *Rosso cenere* with Augusto Contento.

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Goffredo Fofi has been an elementary school teacher, a citizen of numerous cities, and an engaged intellectual, committed to supporting the marginalized and creating networks alternative

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Mario Masvidal was chief science editor for more than 25 years for a major Cuban publishing house. He has taught at Central University, Santa Clara (Cuba), and is currently a professor of semiotics and communications at Havana's University of the Arts (ISA). As well, he hosts a radio show and works in television on matters cultural and artistic.

Tanvir Mokammel is a filmmaker and author from Bangladesh, as well as director of the Bangladesh Film Institute and the Bangladesh Film Centre. He has made feature films that have received national and international awards, and 14 documentaries. Among his features are: *The River Named Modhumoti*, *Quiet Flows the River Chitra*, *A Tree Without Roots*, *Lalon*, *The Sister*, and *Jibondhuli*. His documentaries, like many of his feature films, have dealt with significant historical, political, and social issues, and his books with the history and art of cinema, Charlie Chaplin, the noted Bangladesh writer Syed Waliullah, the Danish author N. F. S. Grundtvig, and folk education.

Vincenzo Mollica has for decades been one of the leading television journalists in Italy, impassioned by comics, cinema, and Italian popular music "d'autore." He met Federico Fellini in the mid-1970s. He was a cartoonist, as was Fellini in his early days, and their love for comics became the basis of a long and close friendship. Mollica has hosted numerous important television programs—both specials and series—in the history of the RAI. He has edited, authored, and coauthored approximately 60 books on numerous popular-culture topics and figures, including *Il fumetto e il cinema di Fellini*; *Viaggio a Tulum; Fellini sognatore. Omaggio all'arte di Federico Fellini*; *Il viaggio di G. Mastorna detto Fernet*; *Fellini: Parole e disegni*; and *Fellini sognato*. His book of personal observations, *Scritto a mano pensato a piedi. Aforismi per la vita di ogni giorno*, was published in 2018. In 2018 as well, he was granted the honor of Commendatore Ordine al Merito della Repubblica Italiana. At the 2019 Venice International Film Festival, he was awarded the 2019 Premio Bianchi by the Italian union of film journalists.

Giuseppe Natale is a professor at the University of Nevada, Las Vegas, where he teaches Italian studies, classical studies, and translation studies. He has published on Italian literature, translation theory and pedagogy, and cinema. He has translated several major American novels into Italian, such as Herman Melville's *Moby Dick*, Toni Morrison's *Beloved*, and Thomas Pynchon's *Gravity's Rainbow*. He has also edited the English translation of Gianfranco Angelucci's *Federico F.*

Marina Nicoli has authored *The Rise and Fall of the Italian Film Industry* and published essays in national and international journals on the economic history of Italian cinema, international coproductions, and distribution practices. She teaches economic history at the Università Bocconi (Milan), and is currently a research fellow on the British AHRC-funded project, Producers and Production Practices in the History of Italian Cinema 1949–1975, coordinated by Prof. Stephen Gundle (Warwick University).

Mark Nicholls is senior lecturer in cinema studies at the University of Melbourne. He is the author of *Lost Objects of Desire: The Performances of Jeremy Irons* and *Scorsese's Men: Melancholia and the Mob*, and he has published articles on Italian cinema, art cinema, and creative practice histories of *The Archers* and *The Ballets Russes*. Mark is a radio and print film journalist and has an extensive list of stage credits as a playwright, performer, producer, and director.

Áine O'Healy is professor of modern languages and literatures at Loyola Marymount University in Los Angeles. Her research interests lie in transnational cinema; contemporary Italian film; and discourses of race, gender, and postcolonial studies. She has published over 70 articles on Italian cinema and is the author of *Migrant Anxieties: Italian Cinema in a Transnational Frame*. With Katarzyna Marciniak and Aniko Imre, she is one of the coeditors of *Transnational Feminism in Film and Media*. She has also coedited special issues of *Feminist Media Studies* and *California Italian Studies*.

Federico Pacchioni is Sebastian Paul and Marybelle Musco Chair in Italian Studies at Chapman University, California. His books include *Inspiring Fellini: Literary Collaborations Behind the Scenes*; *Pier Paolo Pasolini. Prospettive Americane* (with Fulvio Orsitto); and the second edition of *A History of Italian Cinema* (with Peter Bondanella). He has published numerous articles on Italian cultural history at the intersection of literature, film, and theater.

Stefania Parigi teaches at the Università Roma Tre. Her scholarship concentrates principally on Italian cinema, combining historical research with theoretical reflection, archival investigation with film interpretation. She has worked on silent cinema, 1930s cinema, and contemporary cinema, but has dedicated major attention to post–Second World War cinema. She has written and curated books on Roberto Rossellini, Cesare Zavattini, Pier Paolo Pasolini, Marco Ferreri, Francesco Maselli, and Roberto Benigni. Her most recent volumes include *Cinema - Italy*, published in Great Britain, and *Neorealismo. Il nuovo cinema del dopoguerra*.

Elena M. Past is associate professor of Italian at Wayne State University. Her research includes work on the toxic waste crisis in Naples, Mediterranean cinema and ecocinema, animal studies, and Italian crime fiction and film. She has written *Italian Ecocinema Beyond the Human* and coedited *Italy and the Environmental Humanities: Landscapes, Natures, Ecologies* with Serenella Iovino and Enrico Cesaretti.

Kriss Ravetto-Biagioli is professor of Film, Television and Digital Media at UCLA. She has worked on the question of nation building, ethnocentrism, and sexual violence in the Balkans and Eastern Europe; Nazism, Fascism, and the Holocaust; surveillance and social media; digital art and experimental cinema and the uncanny; and the emergence of new forms of politics through social media. She is the author of *The Unmaking of Fascist Aesthetics*; *Mythopoetic Cinema: On the Ruins of European Identity*; and *Digital Uncanny*.

John Paul Russo is professor of English and Classics and chair of the Department of Classics, University of Miami. His fields of study are critical theory, history of culture, and Italian and Italian–American cultures. He has received three Fulbright Awards to Italy. He is book review editor of *Italian Americana* and a former coeditor of *RSA*. His most recent books are *The Future without a Past: The Humanities in a Technological Society*; *The Italian in Modernity*, cowritten with Robert Casillo; and *Luoghi di un'Italia ritrovata* (forthcoming).

Albert Sbragia is associate professor of French and Italian Studies and Comparative Literature, Cinema and Media at the University of Washington. He is the author of *Carlo Emilio Gadda and the Modern Macaronic*, and his previous studies on Fellini discuss the oneiric element in his filmmaking and his place in the rise of French and American auteurism. His current research examines the reterritorialization of Italian spaces under globalization in recent Italian cinema.

Antonella Sisto teaches Italian at Providence College and Rhode Island College. She received her PhD in Italian studies from Brown University and has been the recipient of two postdoctoral fellowships. As a Mellon postdoctoral fellow at the Five Colleges, she taught and collaborated with the Italian and Interdepartmental Film Studies Program and the Massachusetts Multicultural Film Festival. As a fellow at Brown, she collaborated with the Italian Department and the Cineteca di Bologna's Rediscovered Cinema Festival on Tour. She has published and presented her work internationally. Her first book is *Film Sound in Italy: Listening to the Screen*, and she is currently working on a transdisciplinary project on sound and modernity, using film, visual and sound art, and everyday sonic interaction to explore how sound, in its specific cross-cultural significance, can work as an aesthetic, ethical, and ecocritical acoustic proposition to better understand and relate to the world around us.

Erika Suderburg is a filmmaker and writer. Her books include *Resolutions: Contemporary Video Practices*; *Resolution 3: Global Networks of Video*; and *Space Site Intervention: Situating Installation Art*. She is currently a faculty member at the University of California, Riverside, located in the Department of Media and Cultural Studies.

Victoria Surliuga is associate professor of Italian at Texas Tech University. She is a scholar of modern and contemporary Italian poetry and Italian cinema, a poet, and a translator. She has written on the relationship between poetry and painting in Giambattista Marino; Federico Fellini; the poetry of Franco Loi, Giancarlo Majorino, Giampiero Neri, and Andrea Zanzotto; and in the work of Italian artist Ezio Gribaudo. Recent book publications include *Ezio Gribaudo: My Pinocchio* and *Ezio Gribaudo: The Man in the Middle of Modernism*.

Caroline Thompson is a novelist, screenwriter, and film director. She adapted her first novel, *First Born*, with Penelope Spheeris, and though the movie was never made, it proved the start of a long screenwriting career that has included *Edward Scissorhands*; *The Addams Family*; *Homeward Bound*: *The Incredible Journey*; *The Secret Garden*; *The Nightmare Before Christmas*; *Black Beauty*; *Corpse Bride*; *City of Ember*; and *Welcome to Marwen*. She also directed *Black Beauty* and wrote and directed *Buddy* and *Snow White: The Fairest of Them All*. She is the 2011 recipient of the Austin Film Festival's Distinguished Screenwriter Award, the first woman to be so honored.

Marco Vanelli teaches language and literature in public school, as well as cinema and theology in university, in Tuscany. He is the editor of and frequent contributor to *Cabiria - Studi di Cinema*, a quarterly journal that specializes in historical research, especially amidst the forgotten pages of Italian cinema. He rediscovered and supervised the restoration of the short *Chi è Dio?* (1945) of Mario Soldati, one of the first instances of Italian neorealism. His interests include animated cinema and the spiritual aspects of the *cinema d'autore*. With Marco Bellano and Giovanni Ricci, he authored *Animazione in cento film*.

Carlo Verdone is a major contemporary Italian filmmaker whose films have enjoyed great commercial and critical success. He worked in cabaret and in television before making his first film, *Un sacco bello*, under the mentorship of Sergio Leone. He has gone on to make over 25 movies, linked to the tradition of *commedia all'italiana* in terms of both comedy and social commentary. Acting in many of his films, at times in multiple roles, he has been considered the heir of Alberto Sordi. He has also performed in the films of other directors, such as Paolo Sorrentino's *La grande bellezza*, and won numerous nominations and awards for his acting. He is the brother of filmmaker Luca Verdone and the son of Mario Verdone, noted film scholar and critic.

Luca Verdone is an internationally renowned, award-winning director of documentary and fiction films, focusing often on art–historical themes. Among his documentaries: *Le memorie di Giorgio Vasari*, *Alberto il grande*, *La meravigliosa avventura di Antonio Franconi*, *Sergio Leone*; among his fiction films: *7 chili in 7 giorni*, *La bocca*, and *Il piacere di piacere*. He is the brother of filmmaker and actor Carlo Verdone, and the son of Mario Verdone, noted film scholar and critic.

Cristina Villa is a lecturer at the University of California—Accent Florence. She holds a PhD from UCLA. Her research and published articles focus on history, memory, trauma, genocide, and the Shoah in cinema and literature. Other research interests include food history and a human-rights-based approach to food. She recently coauthored a chapter about Italian food history in the book *Alla tavola della longevità* by renowned bio-gerontologist Valter Longo.

Marguerite Waller is emerita professor of comparative literature and gender and sexuality studies at the University of California, Riverside. Her scholarly publications include essays on medieval and Renaissance literature, film and visual culture, transnational feminisms, feminist epistemologies, sustainability, and decolonial aesthetics. She is the author of *Petrarch's Poetics and Literary History*, and has coedited five books—*Federico Fellini: Contemporary Perspectives* (with Frank Burke); *Frontline Feminisms: Women, War, and Resistance* (with Jennifer Rycenga); *Dialogue and Difference: Feminisms Challenge Globalization* (with Sylvia Marcos); *The Wages of Empire: Neoliberal Policies, Repression, and Women's Poverty* (with Amalia Cabezas and Ellen Reese); and *Postcolonial Cinema Studies* (with Sandra Ponzanesi).

Lina Wertmüller was the first woman nominated for an Academy Award for Best Director (*Pasqualino Settebellezze/Seven Beauties* 1976). She has been named a recipient of a 2019 Academy of Motion Picture Arts and Sciences Governors Award—an honorary Oscar for lifetime achievement. She was assistant director on Fellini's *8½* and has often acknowledged the importance of her relationship with the director. She became an internationally renowned auteur on the basis of her distinctive oeuvre, including films such as *Mimì metallurgico ferito nell'onore* (*The Seduction of Mimi* 1972), *Film d'amore e d'anarchia, ovvero "Stamattina alle 10 in via dei Fiori nella nota casa di tolleranza…"* (*Love and Anarchy* 1973), *Travolti da un insolito destino nell'azzurro mare d'agosto* (*Swept Away* 1974), and *Pasqualino Settebellezze*. She continued to make films into the new millennium, and her career has been particularly remarkable in the context of an Italian film industry that made little room for woman directors at the time she was most active.

Rebecca West is the William R. Kenan, Jr. Distinguished Service Professor Emerita at the University of Chicago. She has published over 100 articles in modern and contemporary Italian literature and culture, cinema studies, and feminist studies. Her authored or edited volumes are *Eugenio Montale, Poet on the Edge*; *Gianni Celati: The Craft of Everyday Storytelling*; *Pagina, pellicola, pratica. Studi sul cinema italiano* (ed.); *The Cambridge Companion to Modern Italian Culture* (coedited with Zygmunt Barański); *Italian Feminist Theory and Practice: Equality and Sexual Difference* (coedited with Graziella Parati); and *Scrittori inconvenienti. Essays on and by Pier Paolo Pasolini and Gianni Celati* (coedited with Armando Maggi).

Vito Zagarrio is a professor of cinema and television and director of the Audiovisual Production Center at the Università Roma Tre. He has taught in several American and British universities and is the founder and artistic director of the Roma Tre Film Festival and the Costaiblea Film Festival. He has published numerous books on American and Italian directors, and on issues related to film and television, film production, and Italian cinema. He has directed documentaries on film

history, various Italian directors, the new Italian documentary, and the new Italian cinema. He has directed TV programs and three feature films: *La donna della luna*, *Bonus malus*, and *Tre giorni di anarchia*.

Alberto Zambenedetti is assistant professor in the Department of Italian Studies and the Cinema Studies Institute at the University of Toronto. He is the editor of *World Film Locations: Florence* and *World Film Locations: Cleveland*, and a coeditor of *Federico Fellini. Riprese, riletture, (re)visioni*. His scholarship has appeared in journals such as *Annali D'Italianistica*, *Studies in European Cinema*, *Journal of Adaptation in Film & Performance*, *Short Film Studies*, *The Italianist*, *Quaderni d'Italianistica*, and *Space and Culture*.

Editors' Notes

To avoid cluttering the text with explanatory endnotes for terms such as the EUR, *commedia all'italiana*, and the *anni di piombo* ("the leaden years"), which recur with some frequency in the volume, we have gathered them in a glossary early in the book. We encourage readers who are not greatly familiar with Fellini or Italian history and cinema to consult this guide to terms and issues.

It is the practice in this volume to use Italian film titles as our default and provide English film titles, normally in parentheses and always in italics, when films have formally acquired such titles, for purposes of exhibition, distribution, and so on. In cases where there is no English title, but the Italian title requires translation, we provide the translation in parentheses and in quotation marks.

Several titles of Fellini films are the same in English as in Italian, except for initial capitalization (e.g., *La strada* in Italian vs. *La Strada* in English), the presence or absence of a hyphen (*Fellini - Satyricon* in Italian, *Fellini Satyricon* in English), or a minimal change in articles (*I clowns* in Italian, *The Clowns* in English). Providing both forms for the initial appearance of the title in each essay seemed to be belaboring the trivial, and the Italian title can easily be employed via Google or IMDb to find the English equivalent—so, in these cases, we have provided just the Italian titles.

For English titles, we follow recent Criterion Collection releases when their film titles represent an improvement over previous versions. For example, Vittorio de Sica's *Ladri di biciclette* (1948) had usually been translated into English in the singular—*The Bicycle Thief*—despite the significantly plural Italian. Criterion has chosen the more appropriate *Bicycle Thieves*. Similarly, though less significantly, Roberto Rossellini's *Roma città aperta* (1945) has been referred to as just *Open City* or as *Rome, Open City*. Criterion has kept "Rome" and deleted the unnecessary comma: *Rome Open City*.

Translations, if not otherwise noted, are the authors' with the following exceptions.

The texts by or involving Francesca Fabbri Fellini, Valeria Ciangottini, Goffredo Fofi, Naum Kleiman, Amara Lakhous, Vincenzo Mollica, Carlo and Luca Verdone, and Lina Wertmüller, as well as any brief testimonials appearing throughout the volume and originally in Italian, were translated by the editors. The contributions of Gianluca Lo Vetro, Gianfranco Angelucci, and Vito Zagarrio were translated by Amy Hough-Dugdale, who also provided assistance with the interview with Mollica. The chapters contributed by Paolo Bertetto and Marco Vanelli were translated by Sarah Atkinson. Adriano Aprà and co-authors Barbara Corsi and Marina Nicoli were translated by Sergei Tsvetkov, and Nicola Bassano by Julia Heim. Clare Tame provided initial input into the translations of Zagarrio and Stefania Parigi. They were finalized by Hough-Dugdale and the editors, respectively. "Fellini in the Cuban Context" was translated by Jennifer Ruth Hosek; the interview with Tanvir Mokammel was translated by Esha De.

Marita Gubareva supervised translations from Italian and often intervened with her editorial expertise.

Foreword

Francesca Fabbri Fellini

> … now I realize I have something to confess. When I became a successful director, I wanted to tell my mother, very clearly, how aware I was of the influence she had on my existence. She was the director of my entire life.
>
> Federico Fellini

I, Francesca Fabbri Fellini, am the daughter of Maria Maddalena Fellini, younger sister of Federico. A geneticist once told me that when my grandmother was expecting her daughter Maddalena, in her fetus the future eggs of Maddalena were already forming. Among those thousands of ova, one would account for the birth of her female grandchild. Dreamer that I am, I love to think that I began my life in the body of my *nonna*. In fact, there has existed from the moment of my birth, 24 May 1965, a special affective tie between me and nonna Ida Barbiani, the mother of Federico, Riccardo, and Maria Maddalena. This Foreword is in large part dedicated to her.

Writing the Foreword for this volume, which will remain over time a precious point of reference for all impassioned Fellini scholars, I decided, as the last genetically linear heir of the Fellini family, to climb up for a moment onto our genealogical branches and seek to tell you where the road began for a little genius born in Romagna, son of a housewife and a traveling salesman.

In Rimini, 20 January 1920, at 9 o'clock in a tempestuous evening of thunder and lightning, of downpours and gale-force winds, and of a sea in tumult, in the apartment of the Fellinis in viale Dardanelli 10, thanks to a local doctor and precisely at the moment in which a clap of thunder shook the house, a fine young *maschietto* was born. His name would be "Federico."

While Federico is being born, the young actor Annibale Ninchi, who many years later will play the role of the father of Marcello and Guido in Fellini's semi-autobiographical films *La dolce vita* (1960) and *8½* (1963), is performing at the Politeama Riminese theater in *Glauco* by Ercole Luigi Morselli. Destiny places two fathers in close proximity to the crib of a future master of world cinema: Urbano (biological) and Annibale (imagined).

The marriage of my grandparents is a story my nonna Ida would tell me when I was small, as though it were a fairy tale, to make me fall asleep. Nonno Urbano was born in 1894, son of the proprietors of a small farm in Gambettola, a town near Cesena. Before turning twenty, realizing that there was little work in his birthplace, he decided to emigrate to Belgium, and with the outbreak of the First World War, he was sent, as a German prisoner, to work in the coal mines, which caused heart problems and contributed to an early death.

Having returned from Belgium, he settled in Rome, where he found employment as a baker's assistant in the Pastificio Pantanella, in via Casilina. In the capital, he fell in love, which was reciprocated by the beautiful Ida. From the beginning, they did not have a lot in common: he from the

Figure G.1 Federico Fellini and his mother, "nonna Ida." 1963. Photograph by Davide Minghini. Courtesy of Francesca Fabbri Fellini.

country, she from the city; he constrained to work for a living, she well off. They had contrasting characters, and it would remain that way for life: *nonno* was extroverted, witty, convivial; *nonna* somewhat closed and austere. Despite some hesitation, nonna, swayed by the charm and good looks of Urbano, let herself be drawn into a romantic escape to Urbano's paternal home at Gambettola, where marriage ensued.

The relationship between Ida and her family of origin became, as a result, irreparably compromised. It was difficult for her to erase the bitterness of having severed her affective roots, but no one of the Barbiani family was willing to make a gesture of peace toward a young woman considered, given the times, dissolute and thus deserving of disinheritance.

Toward the end of 1919, my grandparents moved from Gambettola to Rimini, where Urbano began his career as a traveling salesman of food products. With his jovial demeanor, which inspired trust, he was baptized "the Prince of Salesmen." He could not understand why Federico did not aspire to follow in his footsteps. *Zio* [Uncle] *Chicco*, as I called Federico, once told me, "You know Franceschina, one day when I found myself with two salesmen who were wearing gold chains and pinkie rings and smelled of aftershave, I realized that, after all, and against my will, I was following in the footsteps of your nonno. Life had compelled me to be a vendor of rounds of parmesan like him, only I called them films, and the producers to whom I wanted to sell these films didn't greet what I considered to be my potential masterpieces with the same receptiveness that the clients of nonno displayed for his oil and prosciutto."

As successful farmers, Federico's grandparents, Luigi and Francesca, had animals in the stalls, a farm cart, a horse-drawn carriage. One day, serious misfortune was barely avoided. Luigi was in the carriage with Ida, who was pregnant with her firstborn. The horse was trotting, and Luigi, to amuse his son's young wife, decided to make it gallop. The carriage overturned and the expectant mother leaped and fell from the buggy; but, fortunately, no harm was done. Needless to say, my family tree seriously risked not being enriched by the birth of Federico.

Federico said of his experience in farm country:

> We would go to Gambettola, in the interior of Romagna, in summers. My grandmother Francesca always kept a rush in her hands, with which she made the men react with moves right out of an animated cartoon. To begin with, she had the men who had been chosen for the day's fieldwork line up. In the mornings, you could hear rough laughter and a great hum of voices. Then, as soon as she would appear, these rough-and-tumble men would become as respectful as though they were in church. Nonna would then distribute caffe latte and check everything out. She would smell Gnichéla's breath, to see if he had been drinking grappa—and he would laugh, elbowing the man next to him, becoming a little child in his sudden bashfulness.
>
> Nonna was like the other Romagnolo women. One of these, every evening, would go to the osteria, pick up her drunk husband, and load him onto a cart to take him home (a scene we see in *I clowns* [1970]). On one occasion, amid general derision and humiliation as he was dragged off by his wife—legs dangling from the cart—from under his misshapen hat, his eyes met mine.

Nonna Ida always told me that uncle Federico dreamed of becoming a puppeteer. When he was eight, she bought him a toy theater, and thus he imagined for himself an endless supply of stories, animating the puppets. And he also invented the costumes for the characters.

One of the greatest sorrows for my mother Maddalena and for uncle Federico was the death of their father; nonno Urbano died of a heart attack when he was only 62 years old. If you asked Federico about his father, he would say that the first thing that came to mind was the train station: his father boarding; the railway man, with his visored hat, closing the train doors one by one; and Urbano staying at the window to say goodbye, while the train, with the great jolting of its unleashed cars, lurched into motion. The stations, the remembered trips, the departures, the goodbyes, the returns, the nostalgia—all this was part of Federico, thanks to a traveling salesman father, restless and festive, who would reappear full of gifts able to excite the fantasy of a small child.

My mother would tell me that Urbano was a father *molto simpatico*, who would make coins disappear with little conjuring tricks, tell little stories, and always have his pockets full of candy to give to all the children. He was easily moved; it was enough for the children to get a good grade at school for his eyes to glisten. At home, he would stay in shirtsleeves, with a vest and a long cigarette holder and cigarette, seated at his typewriter, responding to mail. When he returned from his trips to hear about the shenanigans of Federico and Riccardo, he would threaten terrifying measures in order to satisfy Ida. For example, "I am going to eat the typewriter, eat the table, eat the umbrella." Uncle Federico captured this beautifully in *Amarcord*, bequeathing some of Urbano's theatrics to Titta's father.

As many people know, Federico and Giulietta had a son, Pier Federico, born 22 March 1945, who lived for only 11 days. The pain of that tragedy, as one could see looking carefully in the eyes of Federico, did not disappear for all his life. But 20 years later, his imposing sister, "the Sequoia" as he called her, gave birth to an equally imposing baby who weighed four and a half kilos. My mother told me what zio Chicco exclaimed when he saw me and my titian hair for the first time: "What a beauty this *bamboccia*. She was born rusty because she stayed inside there for 12 years."

I was immediately a favorite "daughter" of Federico, my godfather at baptism along with my aunt Giulietta. My titian hair, green eyes, and hale and hearty cheeks could not but elicit his spirit as a great caricaturist, who could forge from the reality of things the intense harmony that governs dreams. And so I, his "good giant," inspired his pictorial imagination, which portrayed me as a figure from cartoons.

He liked to draw me with a cape that he had gifted me, and that resembled the kind worn by the carabinieri: blue with red stripes on the shoulders. When he came to Rimini, he would

take me to Scacci, the oldest toy store in the city. Among his many gifts, I remember a toy theater with a box of three-finger puppets. We played together creating funny stories and fantastic characters.

For me, zio Chicco was a man of dreams: great and magical. Without a doubt, he inspired me to be creative. The first time I stuck my nose in the world of celluloid was when I was eight, in the famous Studio 5 of Cinecittà, the largest in Europe and one that became synonymous with Federico's filmmaking. I remember it well: Federico was directing *Amarcord*, a film that has entered so profoundly into Italian culture that its title has become a neologism.

Amarcord is the film I have always loved the most. It was the moment that I began to understand that zio Chicco was not only a great playmate but a true lord of the movie set. He directed his cast and crew with confidence, he explained to the actors the expressions he wanted, and he showed the extras how to move. Very much as he had as a child with his puppet theater, living the role of director in a very particular way.

I spent a lot of mealtimes with him. He was a gourmet of food just as he was of life. Aunt Giulietta was also a great gourmet, and for her *Federicone* she would cook industrial quantities of minestrone, tagliatelle al ragù, and chicken alla diavola. Above all, she was fabulous for performing the multiplication of loaves and fishes after the usual telephone call around nine in the evening: "Giuliettina, we aren't going to be just four this evening, but 15." I am so frustrated that I don't have even one of the napkins on which zio Federico drew at restaurants between one dish and the next, seized by his inexhaustible creativity—only to leave them behind as gifts for his lunch and dinner companions.

I never asked him for anything except some advice, in Rome, when I was 19 and had finished high school. Which path should I follow in my life? Because of my innate and uncontainable curiosity, he counseled me to major in foreign languages and literatures, to learn how to use computers well, and to become a journalist. I followed his advice; I graduated, and I became a professional journalist.

When I was born, zio Chicco was 45 years old, had already won three Oscars, and was considered by many to be the king of world cinema. I am happy to say that in the year of my birth, Fellini arrived "in color," making *Giulietta degli spiriti*, his first feature film not shot in black and white.

For Federico, 1965 is a year pervaded by magic and mystery:

—he meets the writer Dino Buzzati, collaborator on "ll viaggio di G. Mastorna" ("The Journey of G. Mastorna"), a story of the afterlife that, though never finished, occupied Fellini on and off for much of the latter part of his life and had a significant impact on many of his films.

—he writes the screenplay of "Il viaggio di G. Mastorna."

—he meets the paranormally extraordinary Gustavo Rol. Fellini called him "the most disconcerting man I have ever met. His powers are such that they surpass even the ability of others to imagine themselves astounded."[1] Rol said of Federico, "To describe Fellini, I would entrust myself to three words: genius, intelligence, goodness. But I will limit myself to only one: 'Immense.'"[2]

—he suffers the death of his German Jungian psychoanalyst Ernst Bernhard, who motivated him to transcribe his dreams and words in such a way as to produce what became published posthumously as *Il libro dei sogni*.[3] Federico said, "I liked everything about Bernhard: the street where he lived, the elevator that seemed a room unto itself and rose slowly like a hot-air balloon, the vast office full of

1 Quoted on Dionidream 2019.

2 Quoted in Quaranta 1993.

3 See Fellini 2007, 2008

> books, with the windows wide open overlooking the roofs of Piazza di Spagna. He listened to my unhinged confessions, dreams, lies, with a kind smile, charged with affectionate irony."[4]
> —he meets in New York the creator of Spiderman, the Hulk, and other Marvel heroes, the great American cartoonist Stan Lee, and a great friendship is born.

One of the fables that I liked the most was "Sleeping Beauty in the Woods," with its fairies bestowing gifts on the little princess. I like to think that when I was born in Bologna, my "fairy godmother" Federico sprinkled over my crib his gift of fairy dust that inspired in me a passion for mystery.

Unfortunately, I never met Gustavo Rol, though zio Federico spoke of him often. I only communicated with him once by telephone, a few days before Federico died. He called my house in Rimini saying that he had been seeing Federico while he was in a coma in his intensive care room at the Policlinico Umberto I in Rome, suspended like a balloon tied to a string. He asked me why Federico and Giulietta had to go so soon. He said he would have given his life in exchange for those two creatures whom he loved so much. "I can't do anything for them," he lamented.

And then he told me: "Francesca, something very concrete has happened to your uncle Federico that has shortened his life. Very concrete." Without explaining what. "I was convinced that Federico would have lived for several years more. I am unhappy for them."

Federico passed from a coma to his death a few days after, and his beloved Giulietta, the one woman worthy of being his lifelong companion, followed after five months, in March 1994. Rol died six months later.

One day, Federico told me of a séance with Rol at Treviso. The medium, in a soft, breathy voice, began to recount stories from Federico's infancy that only his father Urbano could have known. Then he invited Federico to ask a question, in effect to his father. He asked, "What could resemble the condition of life ending?" The answer was suggestive: "It is as though in a train at night, far from home, I was thinking of you in a kind of opaque state of drowsiness, of semiconsciousness, with the train carrying me ever farther away."

What did I envy about zio Chicco? A friend so special such as Rol, a beautiful soul, who time and time again ferried him into other, higher dimensions.

What have I inherited from my zio Chicco? A passion for the hidden side of things, subtle worlds, the Beyond.

When he was 70 (in 1990), he went to Japan with aunt Giulietta and received the epitome of international honors in the world of art, the Praemium Imperiale that acknowledged his "decisive contribution to the progress of cinematic art, already unanimously recognized." On that occasion, he met two emperors: the political leader Akihito, who welcomed him into his official residence at Palazzo Akasaka, and Akira Kurosawa, his colleague, nicknamed the emperor of Japanese cinema, who invited him to eat sushi at the famous restaurant Ten Masa, seated shoeless on a tatami mat.

The emperor Akihito told him, "This prize that I consign to you is in the name of an invisible multitude." And Fellini commented, "for sure, as the son of a traveling salesman of Gambettola origin, I can have no complaints about the road I have travelled."

To be the final heir of a family whose name has been so elevated by its most notable bearer is an honor and a responsibility. Now as we travel toward the centenary of Federico's birth, I can only applaud a publication such as this.

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4 Quoted in Benemeglio 2018.

Figure G.2 From left to right: Maddalena Fellini, sister of Federico; Francesca Fabbri Fellini; Federico; and Fellini's mother, Ida. 1973. Photograph by Davide Minghini. Courtesy of Francesca Fabbri Fellini.

I would like to conclude by citing the famous postulate of Lavoisier: "nothing is created, nothing is lost, everything changes," which zio Chicco revised as "nothing is known, everything is imagined." And, I would like to exclaim, in the name of the entire Fellini family, "grazie nonna Ida."

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Preface
Felliniesque. A Glimpse Behind the Curtain

Gianfranco Angelucci

I remember hearing, around the middle of December on the verge of the year 2000, that the BBC had compiled a list of a hundred names, chosen from among the most eminent figures of every nation of the world, to commit to the memory of the new millennium. From Italy, only Federico Fellini made the list. Not a scientist, Enrico Fermi or Guglielmo Marconi, for example, but an artist of the cinema who more than anyone else had left an impression on the imaginary of the century.

At that time, in those mid-December days, I was in New York consulting a prestigious law firm that specialized in international law, hoping to establish a Fellini Foundation in America analogous to the one I directed in Italy. As it was the period right before Christmas, the bookstores were brimming with gift books, and they had whimsical offerings dedicated to the passing of the baton between the two millennia. At the Coliseum bookstore, I found an illustrated volume on "the two hundred people of the century who made a difference": among them, again, was Fellini. I bought the book for $195, thinking that it might be useful for the negotiations in progress.

Federico was well-loved in the Anglophone world, the only director on earth who has won five Oscars! Four for his films, like John Ford, and the fifth, the Academy Lifetime Achievement Award, given to him in 1993, the same year that he died.

When I was visiting some American universities, one of which was the University of Michigan, Ann Arbor, I happened to hear film historian friends of mine say that, with respect to the Seventh Art, the twentieth century could be divided equally in half: the first part belonging to Charlie Chaplin and the second to Federico Fellini. I got the impression that, in the United States, Federico was considered virtually a "local" artist, even if he had never agreed to direct a film there. Not even when an important major film company offered a multimillion-dollar contract for a screen adaptation of Dante's *Inferno*. It was such a massive amount of money that Federico decided he needed to get on a plane and go justify his refusal in person. At the film company's headquarters, in front of those gathered around "a table more gigantic than the one in the Oval Office at the White House," he tried to illustrate his vision of the film: "A barren, uncomfortable, narrow, oblique, dreary, little inferno." An impenetrable place in which the air doesn't circulate, asphyxiating, unbreathable: "To be reconstructed as usual at Cinecittà, with reference to the perspectives, depth, and scenery of Renaissance painter Luca Signorelli." The president of the company, who in the caricatural emphasis of Federico "smoked a cigar as enormous as a mortadella," paused thoughtfully, and after having quietly exchanged some words with an assistant, concluded: "Mr. Fellini, don't worry, we will make Luca Signorelli an offer he can't refuse!"

I don't know if this is exactly how things went, but the fable has its moral implication, and explains, in a way, why the film wasn't made. It also shines a significant light on the metamorphoses

the project underwent, having taken a decidedly personal direction in the director's imagination: becoming an explanation on film of the impossibility of reducing the *Divine Comedy* to a cinematic spectacle. At the center of the whole affair, dedicated to the persona of the producer, there would have been Fellini himself, seated in a director's chair with his scarf and Borsalino, but dressed in puppet's clothes. The narrative model would have closely followed *Bloc-notes di un regista* (*Fellini: A Director's Notebook*, 1969), an easy, flexible, colloquial formula that had already been happily experimented with by the director to recount on screen his abandonment of the prophetic "Il viaggio di G. Mastorna" in favor of Petronius's *Satyricon*—also a journey, and not such a different one, into the realm of the unknown.

This synopsis, which we did not have time to develop into a screenplay due to the premature death of the director, was to have included a sequence that had evolved in conjunction with his reading of *The Doors of Perception* (1954). Aldous Huxley refers to experiments in psychic alteration brought about through the use of mescaline. An uncontrollable curiosity had provoked Fellini to try, under medical control, a similar experiment with lysergic acid, a synthetic hallucinogen better known by the name of LSD 25.

The distressing idea the director came up with was that hell could manifest itself as the spontaneous collapse of all the cerebral synapses, thought reduced to mush, the individual submerged in the primordial magma anterior to the advent of Word and Light. This shipwreck of the intellect in a chaotic ebb, both preconceptual and presensorial, in a universe without time and without names, completely devoid of handholds, would have been realized through a shocking psychedelic sequence, a bombardment of light and distorted, blinding colors.

It occurred to me later on that the intuition of the director was nothing other than a horrible premonition, a paranormal anticipation of that which was about to occur in his mind. A year later, in fact, Federico had a stroke that proved fatal. And for two weeks, in a comatose state at Umberto I Hospital in Rome, he continued to talk without emitting sounds, moving his lips incessantly, babbling inarticulate words, in a condition unfortunately similar to the infernal disconnection he had lucidly foretold.

I refer to this disquieting episode only with the intent to clarify the visionary inclination of the artist "who sees beyond," to where others are not able to see. In speaking about Fellini, often with the goal of making myself understood to disoriented listeners, I find myself calling him a martyr, in the original meaning of the Greek term μάρτυς, μάρτυρος, that is, the witness who comes to the defense of the accused, and by extension, the witness to the truth itself. I believe that Fellini, in his own way, took on this role, became a saint, not so much in the conventionally religious sense but rather in the esoteric one; he was enlightened. He was endowed with that overabundance of energy that in saints manifests as miracles of faith; in artists it is transformed into works of art. Both cases refer to ascetic phenomena that transcend the common capacities of the individual, phenomena perceptible in sages, in magicians, in fakirs, in the ancient priest-kings.

Having had the privilege of entering the wizard's lair at the top of the tower, having had contact with the alchemist's instruments, I can say that Federico possessed extraordinary faculties that he did not keep secret. He alluded to episodes of "levitation" (an explicit reference can be found at the beginning of *Intervista*—1987) and other extrasensory happenings to which I refer in my books only in part.

His films, like the works of every other great artist, can be considered authentic texts of wisdom capable of expanding the consciousness of those who attend to them. Reading Shakespeare or Tolstoy, contemplating the Sistine Chapel or the sculptures of Michelangelo, admiring Brunelleschi's dome, and Giotto's bell tower, and listening to the music of Bach, Mozart, Beethoven, changes our perception of reality, and shapes our own lives. It is unnecessary to generate hierarchies of value for the works of extremely talented artists in as much as these

works offer us, together or separately, a complete universe in which to immerse ourselves so that we can enter into contact with the deepest layers of reality. Indeed, if individuals dream for their own sake, true artists dream for the sake of humanity.

In little more than a hundred years of cinema, numerous auteurs have produced excellent films, even undisputed masterpieces. However, Federico, while expressing appreciation for many of his colleagues in many of his interviews, recognized in only two filmmakers the heraldic nobility of the artist. Or rather three, including Charlie Chaplin, whom he considered Father Adam, the Homer of the screen, the origin of storytelling. The other two were Akira Kurosawa and Stanley Kubrick. It is no coincidence that in their films the substance of dreams hovers, transfigured.

After having met Jungian psychoanalyst Ernst Bernhard, Federico, over the course of 30 years until his death, annotated, illustrated, and commented on every nocturnal "message" in his famous *Il libro dei sogni* (*The Book of Dreams*, Fellini, 2007/2008). It was a vein of gold that he confidently tapped when developing his films. In some cases, the dreams became the originary nucleus of the films—as with the never completed "Mastorna" and even the commercials shot in 1992 for a bank's promotional launch. These latter little stories contain his entire poetics! Miniature masterpieces to which the audience certainly did not pay due attention, and to be honest, maybe not even the clients. But those handfuls of images are declarations of freedom, existential defenses, and they possess the delicate transparency of a watermark, or of ancient palimpsests that have resurfaced from the depths of time, reemerging from the darkness of a buried casket. Remember the frescoes in the excavated patrician house, which in the film *Roma* (1972) disappear at first contact with air? Fleeting, elusive visions.

Between us and the unknown world, Federico believed, there is just a tissue paper wall, on the other side of which a parallel life pulsates. This veil to which we press our ears is so thin that at times from that impalpable world come murmurs, words dispersed in the air, mirages, acoustic illusions, undecipherable signs—or snags can appear that allow us to catch a glimpse of something. Inexplicable and obscure phenomena, tantamount to the "voices from the well" that Fellini invites us to listen to in his final film-testament *La voce della luna* (*The Voice of the Moon*, 1990): "And yet I believe if there was a little more silence, if we all quieted down a little, maybe we could understand something…."

The painter, the poet, the artist who keeps an ear glued to that wall of tissue paper is capable of perceiving the unknown, and sometimes makes reference to it, not as a void or an absence, but as a multitude of presences, of shadows, which come to light via powerful visionary writers, those of Virgil's and Kafka's stature. Or thanks to gifted psychics such as Gustavo Rol, a friend of Federico's until the very end, through whom he was allowed to "knock on the door of the unconscious." And if someone happened to criticize him, or disapprove of this ingenuousness and credulity, he responded calmly: "I prefer to believe in everything than not to believe in anything."

In *8½* (1963), when during the telepathy show at the Hotel delle Terme, Guido asks Maurice to reveal the tricks of the transmission of thought, what does his magician friend respond? "Well, there are some tricks, but there is also some truth. I don't know how it happens, but it happens…." Never close a door, a possibility, never immure yourself inside your own certainties. Federico had adopted Lao Tsu's adage with enthusiasm: "As soon as you conceive a thought, laugh at it." That is why he kept repeating to journalists and scholars eager to inquire into his life: "Don't ask me questions, watch my films. It's all in there; I have always made the same film."

Nothing could be truer—to the point where we can explore his work as a single, uninterrupted tale. Fellini never put the word *Fine* at the end of his films, confirming that each one continued on into the next. Each time, the skillful composer reorchestrated the same themes for a concert both ever-new and ever the same. From *Lo sceicco bianco* (*The White Sheik*, 1952) to *La voce della*

luna, Federico was only ever speaking about himself, not about his day-to-day life, and not even about his life story, but about his soul. *ASA NISI MASA*—the famous enigmatic phrase from *8½* that reduces to *anima*—the Italian word for "soul"—when "sa," "si," and "sa" are removed).[5]

As is well known, Fellini's films proceed by way of associations, just as in the language of dreams. Each sequence generates the next in a paratactic structure; there are no subordinate clauses, which are indispensable in the construction of plot. We are talking about a technique poetically comparable to the "objective correlative" theorized by T. S. Eliot, which is the transposition of abstract conceptual meaning into the image of a concrete object with no apparent connection but nonetheless capable of evoking concepts emotionally. Fellini, in addition to foregrounding dreams, psychoanalysis, and the narrating self in his cinema, also created an analogy with modernist, or symbolist, poetry, in which images, themes, fragments prevail over the traditional exposition of story. The "poetics of the object," which in Italy was very much present in the lyrics of Giovanni Pascoli and avowedly reinforced in Eugenio Montale's *Ossa di sepia* (*Cuttlefish Bones*, 1925), finds a fascinating correspondence at the end of *La dolce vita* (1960) in that gigantic ray rotting on the beach of Fregene and around which the lingering participants from the nocturnal orgy gather.

Similar to the "objective correlative," James Joyce's "stream of consciousness" is germane to the structure of Fellini's visual narrative. For example, near the end of *8½*, seated at the steering wheel of his car as the critic Daumier dismisses his film as a squalid catalogue of mistakes, Guido is seized by a sudden burst of happiness and begins talking to himself. Alone in the foreground, he appears to be speaking with "the voice of thought," but as the field widens, we see that he is addressing his wife Luisa who has appeared out of nowhere. Interior monologue instantaneously becomes dialogue. At that point, Maurice, the telepath of ASA NISI MASA, the voice of the soul, appears (from where?), and he performs the magic of reanimating the film that seemed dead and abandoned. He succeeds thanks to the music of Nino Rota, which draws all of the characters, real and invented, down from the scaffolding.

Federico asserted that only when he listened to Rota's music did he fully understand the meaning of the film he had created. The indefinably arcane themes, sweet and sorrowful, were the hidden soul of his creations in which, Federico maintained, Nino Rota had always dwelled. The composer, to whom he attributed an "angelic" nature, lived in Rome in an apartment in Piazza delle Coppelle (another name for the crucible used in alchemy) and he owned, though not many are aware, the largest library of esoteric texts in Italy or maybe even in Europe.

"The cinema is a divine way to tell the story of life, to compete with the Eternal Father," claimed Fellini, the great illusionist who, with "paper, scissors, and glue," as he loved to say, evoked unforgettable emotions. Remember the passage of the ocean liner Rex in *Amarcord* (1973)? Nothing other than a cardboard silhouette propped up on the Cinecittà pool, an offscreen siren wailing in the night, a banner of lights, a puff of black smoke from the smokestacks, and a simple trolley to simulate the movement of the ship that glides out of the scene: "The *Rex*! The *Rex*!" shout the inhabitants of the town, joyfully, excitedly, from boats that float on a sea of plastic. The same sheets of glossy plastic, waved by stagehands offscreen, resurface hypervisibly in the Venetian lagoon of *Il Casanova di Federico Fellini* (*Fellini's Casanova*, 1976) and the Aegean Sea of *E la nave va* (*And the Ship Sails On*, 1983). Illusion, trickery, sleight of hand: because in art everything is symbolic, and only the absolute, perfect, insatiable search for invention is capable of restoring the truth.

When Joseph Losey, enthusiastic about having seen *La dolce vita* again on TV, wrote to him from England and gave him words of encouragement and overwhelming admiration, Fellini responded: "Dear Joseph, I never re-watch my films, and when a friend speaks to me about them

5 Editors' note: it is also the Jungian term for the female part of the male psyche.

because he saw one recently, I am always startled, as if they had suddenly discovered that I didn't pay my taxes, or as if someone told me that the husband of a beautiful woman had figured everything out and is looking for me." One of the most inspired film directors, and also the most vulnerable, he put himself on the same level as an imposter who is afraid to be found out. The inevitable fragility of the artist.

Fellini never told stories created at the drawing board; he never used contrived narratives that, however ingenious and skilled, remain weak pretexts, naive toys. He preferred to tell the story of existence exactly as it presented itself to him, because human nature is the same under every sky, and life belongs to everyone. His fables, his frescoes use a singular and inimitable language: a few frames are enough to recognize his hand, his eye, his style. "Artistic originality has only its own self to copy," asserted Vladimir Nabokov, a writer he much appreciated.

Felliniesque! "I have always aspired to be an adjective," laughed Fellini, adding: "Even if I don't understand what it means." It is the style that identifies the artist, the stamp that distinguishes him from anyone else, becoming the mirror into which those who gaze can recognize themselves. In cinema Fellini has fully unfolded his own universe, which, miraculously, often seems to be our own: many recognize themselves there, and in so doing they feel absolved, less alone, less guilty. Few have been as open as Fellini in speaking about themselves without restraint and modesty, without self-censorship, without hiding—on the contrary, unmasking every myth, every abuse of power, every form of authoritarianism. Heedless of any "excommunication," he ripped off the suffocating gag of the Church; he ridiculed Fascism and Fascists; and he stood up to media dictatorship. The last is alluded to in *La voce della luna*, as Silvio Berlusconi—the television mogul who chopped Fellini's films into pieces on television with commercials—takes it in the *culo*, when a waiter kicks the backside of a swinging door on the front of which Berlusconi's image is painted. "You don't interrupt an emotion," Fellini shouted at the wind, having lost the case against commercial interruptions in court. He was always risking it alone, without any solidarity on the part of the trade associations who were dominated by politically motivated filmmakers.

He did not accept an honorary degree from the University of Bologna because, he explained in his refusal, "I feel like Pinocchio decorated by the headmaster and by policemen for having had fun in the Land of Toys.... There's a certain upending of the rules in play that leaves me disoriented and unhappy. It's stronger than me. I would feel as if I had to force myself into a role, a demeanor, a mental attitude that doesn't belong to me and I would end up living with real malaise." He wanted to remain free as he was when, as an adolescent, he would sit at his high school desks and draw caricatures of the teachers, demanding, furthermore, to be rewarded for his impertinence.

Fellini was above all an anarchist who loved order. His cinema, with its poetry alone, has always remained loyal to that same spirit, and it never bowed to compromises. Averse to the crutch of ideologies, far from the noise of rallies, from the inauthenticity of trends and buzzwords, from false prophets, from the mindset of the masses, a most individualist and apolitical of directors—the most unrestrained, lighthearted, and unpredictable—expressed himself by disclosing the door to mystery and trusting in the voice of art, the only voice that can never be manipulated and distorted, whose strength is destined to endure clear and incorruptible in time.

"The visionary is the only true realist," Federico repeated with the absolute conviction that the imagination is the most noble function of the human mind. Clearly, he shared the view of Saint Gregory of Nyssa, who said: "Concepts create idols. Only wonder comprehends."

In the momentum of writing, I might have forgotten something close to my heart along the way: in everyday life, Federico was the most brilliant, the most fun, the most irreverent, the most salacious, the most exhilarating person that I have ever met. He was a prism of the clearest

crystal, whose faces, rotating, made the colors of the spectrum dance and gave every aspect, every detail of existence, an unexpected light. He was the celebration of life.

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Glossary

The following are terms that recur throughout the volume and that, while familiar to those working in Italian film studies and more specifically on Fellini, might not be to the general reader. They are sometimes contextualized within the body of the chapters in which they occur, but we have glossed the terms to avoid the repeated use of explanatory endnotes when they are not. The explications remain brief when the full significance of the terms becomes clear in the essays that reference them. Many terms specific to Fellini and Italian film are fully contextualized whenever they appear in the volume, and, thus, do not appear here.

anni di piombo. The translation of the title of Margarethe Von Trotta's film *Die bleierne Zeit* (*Marianne and Juliane* 1981), and rendered somewhat awkwardly in English as "the leaden years," "the years of lead," or "the years of the bullet" (bullets being colloquially associated with "lead"). The phrase refers to a period of violence and tension in Italy from the late 1960s to the beginning of the 1980s. The most notable originating event of the *anni di piombo* was the bombing in Piazza Fontana, Milan, 12 December 1969, by neofascists. It is a period marked by left-wing terrorism but also by a "strategy of tension" in which right-wing violence sought to disguise itself as left-wing terrorism in the interests of promoting an authoritarian mood and reaction in Italy. The Piazza Fontana bombing was a major instance.

Il Boom. See *miracolo economico*.

commedia all'italiana. A genre of sophisticated and often quite serious "comedies," normally considered to originate with *I soliti ignoti* (*Big Deal on Madonna Street*, Mario Monicelli, 1958). It paralleled the success of the Italian art film, though with less international exposure, into the 1970s. Known for its critical view of the effects of the Economic Miracle and of "the Italian character," but also criticized for being complicit in the creation of a rogue gallery of figures who were too entertaining and even charming to be the vehicle for bona fide social critique.

Economic Miracle. See *miracolo economico*.

EUR. The initials stand for Esposizione Universale Roma. It was an area of Rome intended for the site of the 1942 world's fair and to celebrate 20 years of Fascism. Because of the war, it did not serve its original purpose, but construction resumed in the 1950s and 1960s, and major sites were completed for the 1960 Rome Olympics. Cinematic imagery of the EUR district often

conveys a sense of sterile Fascist modernity, though the history of the area's postwar development has given it a significant post-Fascist identity as well.

fotoromanzo/fotoromanzi. Comics illustrated with photographs rather than drawings, shot on a set, with actors who became known and "fan"tasized by the public. A kind of static film. The content was principally romantic, and the intended audience was primarily female.

fumetto/fumetti. Italian term for comic book and comics. The term refers to the speech balloons in comics drawings. What are "balloons" in English comics are "puffs of smoke" in their Italian incarnation: little clouds ("nuvolette") in which the words of the characters appear.

Hollywood on the Tiber. A term first employed by the American press, in conjunction with the production of *Quo Vadis* (Mervyn LeRoy, 1951), to describe the arrival of Hollywood filmmaking in Rome and at Cinecittà. *Quo Vadis* was the first of the numerous major Hollywood film productions made in Italy in the 1950s and 1960s to be considered part of this phenomenon.

le leggi razziali/Racial laws. Discriminatory legislation, passed by the Fascist government between 1938 and 1943, and aimed principally at Italian Jews and the inhabitants of the Italian colonies: Eritrea, Ethiopia, Somalia, and Libya.

miracolo economico/Economic Miracle/*Il boom*. A period of strong economic and technological development, centered in the years 1958–1963, that transformed Italian society largely along the lines of American capitalism and consumerism, in ways often critiqued in films of the late 1950s and 1960s—and beyond.

Aldo Moro. A member of the Christian Democracy party and Italian Prime Minister in both the 1960s and the 1970s. He was a key figure in helping bring the left into power in the 1970s. On 16 March 1978, during the *anni di piombo*, he was kidnapped and killed after 55 days of captivity.

RAI (RAI1, RAI2, RAI3). Radiotelevisione Italiana—the national Italian broadcaster.

varietà. Variety shows that had certain similarities to music-hall entertainment (Great Britain) or vaudeville (North America), though with great regional variations, dependent on local traditions, in Italy.

Part I

Fellini and Friends

Catherine Breillat

Fellini was and will always be one of the greatest and most alive *directors in the world.*

In France, probably because of [the 10th anniversary of his death], there was a very interesting television program on Fellini […]. Fellini was talking about disponibilità *(willingness or receptiveness), in the sense that as he said, he never knew what he was going to do. Obviously, he did know, because everything is so precise, but at the same time he was also* someone else *when he was making a film. He didn't belong to himself, he belonged to the film. He felt like someone else and he called this sensation disponibilità. Art, he said, is simple, but it does require immense* disponibilità. *You can never create anything if you know what you are going to do beforehand. And that is difficult. You have to accept a certain dose of emptiness, a certain dose of fear. (34)*

Fellini's style is like nobody else's. The art of his movement and framing is a signature in itself. This is why he has never created a school. Very few directors attempt to follow in Fellini's footsteps, not because he isn't the greatest, but because at the end of the day it's impossible. It's as if a painter tried to imitate Cranach, or a writer, Shakespeare […]. It would be unwise and decidedly risky to be inspired by Fellini. (36)

I think that Fellini surprises us so much because he practises this incredible art of taking fantasy very seriously. He manipulates irony, his sense that all the world is a stage, his [commitment to] observation and detail, but at the same time he delights in visual delirium, composition, colour, exuberance and creative profusion. There is also a marked degree of truculence. And it is this that fixes this delirious invention in a sort of humanism. In Fellini you can find all the great visionary Dutch and Flemish masters. He is Brueghel and Jerome Bosch rolled into one. He is a painter, a great painter of animated, living canvasses. Watching a film by Fellini is like watching a volcano erupt. You feel a sensation of power, of life's mystery and a phenomenal incandescent eruption. It takes hold of us, it amazes us, and it gives us an immense feeling of joy. (38)

From 8½ *to* E la nave va*: The Birth and the Death of Art. In:* La memoria di Federico Fellini sullo schermo del cinema mondiale *(Rimini: Fondazione Federico Fellini), 34-38.*

1

Introduction

Marguerite Waller and Frank Burke

The 100th anniversary in 2020 of Federico Fellini's birth, 20 January 1920, is the momentous occasion that prompted the creation of this *Companion*, though there are many reasons other than the centennial to justify a volume of this scope on the Italian director. With this anniversary in mind, one is tempted to assert the "importance" of Fellini. Yet, many of our authors take issue with the assumptions and strategies that underlie normative notions of importance in Western culture. Numerous contributors note that Fellini was in frequent conflict with accepted notions of importance—and that this conflict provided much of the energy for his best work. Accordingly, we have reconfigured what is generally considered important, focusing instead on the profound dispersiveness and relationality of Fellini's work: its extraordinary ability to affect people with its emotional, spiritual, and sensual openness, and its consequent engagement with viewers in cultures far and wide.

Two conventional markers of Fellini's "importance" are the many awards won by his films and his ranking in the British Film Institute magazine *Sight & Sound*. He has won more Academy Awards than any other director in the history of cinema: Best Foreign Film for *La strada* (1954), *Le notti di Cabiria* (*Nights of Cabiria* 1957), *8½* (1963), and *Amarcord* (1974), and an honorary Oscar for lifetime achievement in 1993.[1] More than a mere index of success, Fellini's Oscars bespeak a powerful connection between Fellini's work and its audience in the US, reflected as well in the 1980 comment by Harry Reasoner, a prominent CBS and ABC anchor and founder of the show *60 Minutes*, that Fellini "[may be] the premier filmmaker of the age." The 2012 *Sight & Sound* directors' poll ranked four of Fellini's films among the top 40 best films ever made,[2] with *8½* taking fourth place. The fact that all Fellini's films have been available recently in English language versions in North America and the UK is perhaps even more indicative of Fellini's importance within Anglo-American film culture. In Italy, throughout continental Europe, and elsewhere, the stories of powerful connection are similar. At the film festivals of Venice, Cannes, Moscow, among many others, Fellini's work was recognized by a steady stream of prizes, and in 1990 Fellini was invited to Japan to receive the Praemium Imperiale, the equivalent of the Nobel Prize in the visual arts, awarded annually by the Japan Art Association.

We were also intrigued, in preparing this volume, by the personal testimonies that people offered of Fellini's impact on their lives and work (Francesca Fabbri Fellini, Gianfranco Angelucci, Vincenzo Mollica, Goffredo Fofi, Lina Wertmüller, Valeria Ciangottini, Carlo and

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Marguerite Waller, Marita Gubareva.
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Luca Verdone, and others whose comments are interspersed throughout the text), and by its intersections with directors and cultures other than European and North American. We intended, from the start, to demonstrate Fellini's geographical and cultural reach, but we had no idea how extensive it was or how enthusiastically scholars, artists, and archivists (Esha De, Tanvir Mokammel, Amara Lakhous, Cihan Gündoğdu, Earl Jackson, Naum Kleiman, Luciano Castillo et al., and Rebecca Bauman) would respond to our inquiries. Only the limits of space have prevented us from providing even more compelling evidence of Fellini's transnational currency.

In addition to providing insight into both a more personal and a more global Fellini, our contributors address Fellini's precinematic and early cinematic experience (Marco Bellano, Stefania Parigi), the recurrent patterns and motifs that make the films so distinctive (Adriano Aprà, John Agnew, Alessandro Carrera), and his interactions with extracinematic forms and influences (Bellano again, Erika Suderburg, Federico Pacchioni, Gianluca Lo Vetro, along with coeditor Marita Gubareva). They also address Fellini's rich, lengthy, and sometimes troubled collaborations (Giaime Alonge, Barbara Corsi and Marina Nicoli, Victoria Surliuga), his innovative film language (Marco Vanelli, Antonella Sisto), and the original means of expression Fellini brought to the film screen (Hava Aldouby, Paolo Bertetto, Amy Hough-Dugdale, Vito Zagarrio). Contributors have been impressed by the pertinence of his work to contemporary dialogues concerning politics, gender, race, sexual orientation, and the environment (Kriss Ravetto-Biagioli, Shelleen Greene, Suderburg, Lo Vetro, Elena Past, along with coeditor Marguerite Waller). New understandings of Fellini's impact on European and Anglo-American cultures are complemented by essays that deepen and complicate our appreciation of Fellini's significance within these frameworks (Nicola Bassano, Albert Sbragia, Bauman again, and Russell Kilbourn, along with coeditor Frank Burke).

Our interest in new, expansive, dispersive perspectives on Fellini, along with our page limit, predisposed us to forego full-length essays on individual films, in lieu of which we asked filmmakers, scholars, and others involved in and with creative work to contribute "short takes" on selected films that had a particular, perhaps personal, significance for them (Dom Holdaway, Giuseppe Natale, Áine O'Healy, Mark Nicholls, Caroline Thompson, Suderburg, Cristina Villa, Rebecca West, Alberto Zambenedetti, John Paul Russo, Elan Mastai). We encouraged these authors to approach the films as idiosyncratically as they wished, further contributing to the diversity of perspectives included in the volume.

Throughout, the editors have aspired not to monumentalize Fellini and his work but to emphasize its continuing, shape-shifting relevance, to introduce different generations and different communities of viewers to one another, to offer new theoretical frameworks, to foster new encounters and interactions, even new disagreements and critiques (Alonge, Corsi and Nicoli, West, Thompson, Zagarrio, and Richard Dyer are among those who see notable problems in Fellini's work and cinematic career).

We felt it useful to conclude the volume with an appendix that notes major, accessible archival resources for further research on, exhibition of, and thinking through of Fellini's work. We hope that the many events, including this volume, marking the centennial will strengthen these existing archives and encourage the emergence of new ones.

We wish the volume included everything we had in mind at the start. Entries on Fellini's global reach could have gone on indefinitely, and no doubt some readers will find their favorite Fellini film unaddressed in the "Short Takes" section. There is much more to be explored in Fellini's relations with other figures in Italian and non-Italian cultural and aesthetic history. Dante, whose *Commedia* is a felt presence in most of the films, directly catalyzed Fellini's never produced "Il viaggio di G. Mastorna." Fellini's voluminous reading,

hinted at by the contents of his library and belying the image of the filmmaker as non- or anti-intellectual, also offers many avenues to be explored. Circumstances prevented the inclusion of a chapter specifically addressing "queer" Fellini, though Lo Vetro's and Suderburg's incisive comments provide an excellent point of departure.

However challenging our choices, we have aspired to provide a volume that conforms to the highest academic standards of Wiley Blackwell *Companions*, while remaining accessible to non-academic film viewers. Throughout, we have trusted that matters of genuine interest and importance are shared across academic and general readerships.

Fellinian Wonder

In his short take on *Intervista* (1987), Elan Mastai writes that Fellini's filmmaking taught him that "There are no rules." Perhaps this is why Fellini's work is, as Lina Wertmüller comments, "inimitable," offering "a certain freedom in filmmaking" rather than a model to be copied. At the same time, Fellini's directing was uncompromisingly precise. As Vincenzo Mollica demonstrates, often amusingly, even the most spontaneous and casual-seeming project entailed detailed preproduction, staging, and postproduction correction. Fellini's exquisite craft, his facility with and affection for the technologies of cinema, Marco Vanelli demonstrates, allowed him to push them beyond their accustomed uses. Vanelli proposes that this paradoxical combination of freedom and precision might be thought of as "liturgical," an analogy with which Gianfranco Angelucci implicitly concurs when he identifies "wonder" rather than comprehension as a dominant response to Fellini's filmmaking.

Wonder, a technical term in ancient and medieval theories of vision, as Angelucci elaborates, evokes a very different understanding of relations between seer and seen than that embodied in Renaissance perspective painting, notorious for encouraging the viewer to experience a sense of ownership and mastery (Berger 1977, 83–104). Much late twentieth-century English-language film theory and criticism, particularly when it focused on celluloid women,[3] assumed that the visual habits rooted in early modern European painting were necessarily perpetuated in live-action cinema (though not, interestingly, in animation). This assumption has done a particular disservice to Fellini, whose work did not, in fact, receive the attention one might have expected in US and UK film departments given its centrality in Italian and French debates over the nature and purposes of cinema (chronicled in this volume by Nicola Bassano and Albert Sbragia). Perhaps this avoidance is related to a certain strain of Anglo-Saxon pragmatism and empiricism that breeds distrust of wonder.

The convergence of Angelucci's and Vanelli's discussions on the metaphor of the liturgical suggests a certain likeness between Fellini's aesthetic resourcefulness and that of the creators of the protocinematic visual programs of early Roman churches, and their interrelations with church liturgy. Theological historian Margaret Miles explains that previous to the ascendancy of perspective oil painting, in the visual programs of fourth- through twelfth-century Roman churches, "a stunning array of colors, textures, and materials met the eye everywhere" (1985, 53). Glowing with the illumination provided by strategically placed windows by day and by hundreds of candles at night, richly tactile, vividly colored images invited the viewer to engage in an unbounded and unceasing movement among and between them. This montage effect was further enhanced by its interactive engagement with a sound track of rituals and prayers, a peripatetic liturgy "full of processions and of reading, praying, and celebrating from different pulpits" (52). Divinity, the ultimate reality, was beyond human comprehension, so images were valued,

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The Deadly trackers. A Cine Film production. 12 reels, sd., color, 35 mm. Based on the story, Riata, by Samuel Fuller. © Warner Brothers, Inc.; 16Nov73; LP43118.

LP43119.

The All American boy. A My Shoes production. 12 reels, sd., color, 35 mm., Panavision. © Warner Brothers, Inc.; 5Sep73; LP43119.

LP43120.

Christmas looking. Daughters of Saint Paul. 22 min., sd., color, 16 mm. © Daughters of Saint Paul; 7Nov73; LP43120.

LP43121.

Zlateh the goat. Weston Woods. Made by Kratky Film. 20 min., sd., color, 16 mm. From the short story by Isaac Bashevis Singer. © Weston Woods a. a. d. o. Weston Woods Studios, Inc.; 12Dec73; LP43121.

LP43122.

Fifty years of thorns and roses. 65 min., sd., color, 16 mm. © Pio Wenzonsky Productions (in notice: Wenzonsky Productions); 13Apr73; LP43122.

LP43123.

Prostaglandins: tomorrow's physiology? Omnicom Productions, Inc. 22 min., sd., color; 16 mm. (The Upjohn vanguard of medicine,

no. 16) © The Upjohn Company; 12Feb74 (in notice: 1973); LP43123.

LP43124.

Marjoe. 88 min., sd., color, 35 mm. © Mauser Productions, Inc.; 24Jul72; LP43124.

LP43125.

Elephants. R. E. Myers, 8 min., sd., color, 16 mm. © Robert Eugene Myers; 15Nov73; LP43125.

LP43126.

Ee-yi-ee-yi-oh. Consumers Power Company. Made by Portafilms. 11 min., sd., color, 16 mm. Add. ti.: Ee-i-ee-i-oh. © Consumers Power Company; 15Apr72; LP43126.

LP43127.

Decision: alcohol. A Q-ED production. 15 min., sd., color, 16 mm. © Q-ED Productions, Inc.; 1Feb74; LP43127.

LP43128.

The Butterfly. 6 min., sd., color. 16 mm. © ABBA Productions; 1Mar74; LP43128.

LP43129.

Sole survivor. 120 min., sd., videotape (2 inches) © Cinema Center Films; 2Jan70 (in notice: 1969); LP43129.

LP43130.

Little Boa Peep. A DePatie-Freleng production. Produced in association with the Mirisch Cinema Company, Inc. 7 min., sd., color,

35 mm. (The Blue Racer series) © United Artists Corporation; 16Jan74 (in notice: 1973); LP43130.

LP43131.

Phony express. A DePatie-Freleng production. Produced in association with the Mirisch Cinema Company, Inc. 7 min., sd., color, 35 mm. (Hoot Kloot series) © United Artists Corporation; 9Jan74 (in notice: 1973); LP43131.

LP43132.

Giddy up woe. A DePatie-Freleng production. Produced in association with the Mirisch Cinema Company, Inc. 7 min., sd., color, 35 mm. (Hoot Kloot series) © United Artists Corporation; 9Jan74 (in notice: 1973); LP43132.

LP43133.

Gold struck. A DePatie-Freleng production. Produced in association with the Mirisch Cinema Company, Inc. 7 min., sd., color, 35 mm. (Hoot Kloot series) © United Artists Corporation; 16Jan74 (in notice: 1973); LP43133.

LP43134.

Busting. A Robert Chartoff-Irwin Winkler production. 92 min., sd., color, 35 mm. © United Artists Corporation; 15Nov73; LP43134.

LP43135.

Sleeper. A Jack Rollins-Charles H. Joffe production. 87 min., sd., color, 35 mm. © Jack Rollins and Charles H. Joffe Productions; 11Dec73; LP43135.

LP43136.

Jeremy. A Kenasset Film production. 90 min., sd., color, 35 mm. © United Artists Corporation; 19Jun73; LP43136.

LP43137.

Aches and snakes. A DePatie-Freleng production. Produced in association with the Mirisch Cinema Company, Inc. 7 min., sd., color, 35 mm. (The Blue Racer series) © United Artists Corporation; 10Aug73; LP43137.

LP43138.

Five on the black hand side. A Michael Tolan-Brock Peters production. Produced in association with the Petersen Company. 96 min., sd., color, 35 mm. Based on the play originally produced by the American Place Theatre. © United Artists Corporation & Five Hand Company; 13Aug73; LP43138.

LP43139.

Cutter. 80 min., sd., color, 16 mm. (NBC mystery movie) © Universal City Studios, Inc.; 26Jan72; LP43139.

LP43140.

Requiem for young lovers. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 29Jan73; LP43140.

LP43141.

Why is a crooked letter. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 5Feb73; LP43141.

LP43142.

A Girl named Tham. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen

Marshall, counselor at law) © Universal City Studios, Inc.; 12Mar73; LP43142.

LP43143.

Some people in a park. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 21Feb73; LP43143.

LP43144.

Final semester. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 5Mar73; LP43144.

LP43145.

Charlie gave me your number. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 11Nov72; LP43145.

LP43146.

Sigh no more, lady. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 16Dec72; LP43146.

LP43147.

A Piece of God. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 9Dec72; LP43147.

LP43148.

Libel is a dirty word. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 23Sep72; LP43148.

LP43149.

The Trouble with Ralph. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 14Oct72; LP43149.

LP43150.

Journey through limbo. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 7Oct72; LP43150.

LP43151.

Five will get you six. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 21Oct72; LP43151.

LP43152.

The First day of your life. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 25Nov72; LP43152.

LP43153.

Starting over again. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen

Marshall, counselor at law) © Universal City Studios, Inc.; 2Dec72; LP43153.

LP43154.

Lines from an angry book. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 16Sep72; LP43154.

LP43155.

Hour of judgment. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 30Sep72; LP43155.

LP43156.

Who saw him die? Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 28Oct72; LP43156.

LP43157.

Words of summer. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 9Sep72; LP43157.

LP43158.

Love child. Universal Studios. Produced in association with Groverton Productions, Ltd. 53 min., sd., color, 16 mm. (Owen Marshall, counselor at law) © Universal City Studios, Inc.; 4Nov72; LP43158.